

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, OCTOBER 13, 1877.

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CRYSTAL PALACE.—SATURDAY CONCERT and AFTERNOON PROMENADES. THIS DAY. The Programme will include: Overture, *Anacreon* (Cherubini); *Vorspiel, Loreley* (Max Bruch); Concerto, for violin and orchestra, in G (Max Bruch); Symphony, in B flat (Haydn); Overture, "Calm Sea and Prosperous Voyage" (Mendelssohn). Herr Max Bruch has kindly consented to conduct his own Works. Vocalists: Madine Nouver (her first appearance at the Crystal Palace), Mr Barton McGucken, Solo violin—Señor Sarasate (first appearance at the Crystal Palace) of this eminent Spanish violinist. Conductor—Mr AUGUST MANNES. Transferable Stalls, for the Twenty-four Concerts, Two Guineas; Numbered Stall, for a Single Concert, in Area or Gallery, 2s. 6d.; Unnumbered Seats, in Area or Gallery, One Shilling. All exclusive of admission to the Palace. Admission to Palace, Half-a-Crown, or by Season Ticket.

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FUNERAL OF MDLLE TIETJENS.

The mortal remains of Theresa Tietjens were on Monday afternoon laid in Kensal Green Cemetery, with the simple rites ordained for such occasions by the Church of the deceased lady's adopted country; but the funeral was that of a private person rather than of one who had for near upon twenty years lived a public life. The art-loving friends and admirers of Mdlle Tietjens could have wished for her very different obsequies. They would have had her body attended to the grave by all that is eminent in music, and committed to earth amid some such grand and solemn strains as those she often helped to raise. They would have had the ceremony made a great artistic "function," kept free from the intrusion of idle curiosity and from the indecency of a mob. But we may not cavil at the decisions of those immediately concerned, even though the funeral was attended by "maimed rites," and its solemnity marred by the behaviour of a thoughtless crowd.

By noon a large number of persons assembled near the residence of the deceased, 51, Finchley New Road, to witness the *cortège*. Mdlle Tietjens was well known and much respected in the neighbourhood of her abode, as the drawn blinds and closed shutters of the residents testified. But it was hardly expected that so many would brave the wind of "chill October" to pay a last tribute of regret. Greater cause for surprise, however, was found in the throngs assembled all along the road to the cemetery gates—throngs sufficient to give the funeral something of national significance, despite the studied privacy of its character. Save that the hearse and mourning coaches had the conventional trappings of woe, nothing could have been simpler than the arrangements. The car itself, drawn by four plumed horses, was an open one, showing the light oak coffin with its silver mountings and wreaths of flowers in bold relief against uniform blackness. Following it came seven carriages conveying members of the family and invited friends. These were to have been 23 in number, including Sir M. Costa, Sir Julius Benedict, Mr Randecker, Mr Spencer Wells, Mr F. Cowen, Mr Mapleson, Signor Ardit, and Sir Herbert Oakeley. Some were, however, prevented from attending, among the absent ones being Sir M. Costa—who was represented by his brother, Mr Raphael Costa. Signor Bevignani, a relative of the deceased artist, was also hindered by professional duties from being present. In rear of the mourning coaches followed a large number of private carriages, and a miscellaneous crowd of vehicles, the procession thus in a measure improvised being made effective by its very dimensions. At the cemetery, crowds early put in an appearance, flooding every street and avenue of the City of the Dead with streams of life. Looking down the long central road from the height of the chapel steps, the scene was nothing short of imposing; while the prevalence of mourning attire showed in what measure it was a demonstration of sorrow. But there were drawbacks in this respect. Possibly because few invitations had been sent out, many of those who are most prominently connected with the art Mdlle Tietjens adorned were not present. This was in every sense regrettable. But still more to be deprecated was the intrusion on the scene of hundreds of mere sight-seers, for the repression of whose indecent curiosity no provision had been made, and who robbed the ceremony of much of the solemnity that might otherwise have distinguished it. Admission to the chapel was by ticket, and there, we believe—for we are not able to speak from observation—the proceedings were marked by due decorum. At the entrance of this building the remains were met by the Rev. R. Stuart, chaplain of the cemetery, who read the first portion of the Burial Service, and afterwards, accompanied by a brother clergyman, preceded the body and mourners to the grave, around which the public had gathered in so dense a mass that approach to the spot was a matter of difficulty only to be surmounted by the efforts of the police. So thickly did the thousands present occupy the ground, the graves, the monuments, and even the trees, and of such diverse elements was the crowd composed, that due reverence and sobriety of manner were scarcely to be expected, and certainly not forthcoming. To the vast majority, eager though all were to find some coign of vantage, the ceremony at the graveside was invisible, and to nearly all it was inaudible. But when the mourners moved away, after taking their last look at the flower-laden coffin, and laying their last wreath at the feet of

her who in life had gathered so many, the crowd burst through all restraint. With a vulgarity and coarseness that must have made not a few present blush for their countrymen and women—the latter were the chief offenders—hundreds struggled and crushed for a peep into the grave, as though the sight were a raree show, instead of death. Nothing more painful can be imagined, and we can only regret that the time of the funeral was not kept secret, or that the event was not made a public ceremony, with adequate securities for proper decorum.

Mdlle Tietjens rests close to her mother, over whose grave is the simple inscription, "Sanft ruheibre Asche." Hundreds read those words yesterday, and all who understood their meaning gave them application to the daughter, whom loving hands then laid by the parent's side, desiring for the ashes of Theresa Tietjens "soft repose."—D. T.

THERESA TIETJENS.

(From the "Daily News," Oct. 8.)

At Kensal Green to-day the remains of one of the greatest lyric artists that have adorned the stage will be committed to earth. It is now nineteen years since Theresa Tietjens appeared for the first time at Her Majesty's Theatre. For the greater part of that period she enjoyed a share of popularity such as rarely falls to the lot of a foreigner. In some measure, perhaps, her adoption of England as her dwelling place, and her practice of singing in oratorio as well as in opera, served to establish her fame in this country on a more enduring basis than that of a mere musical bird of passage. Since Malibran no singer has been so honoured in her life and so regretted in her death as Mdlle Tietjens. Like Mdme Alboni she came to this country unannounced by any flourish of trumpets, and like that great vocalist made her mark at once. In 1858 managers were casting about for a new *prima donna* to fill those grand *rôles* with which the name of Giulia Grisi had become indissolubly associated. A generation of great artists was passing slowly but surely away, and musicians were beginning to ask each other where we were to find the *Norma*, the *Lucrezia*, and the *Semiramide* of the future lyric stage. The question was answered by Mdlle Tietjens, whose rendering of the arduous part of *Valentine* in the *Huguenots* proclaimed her at once a singer and an actress of the first rank. In her own country her merits had hardly met with the recognition to which they were fairly entitled. From Hamburg, her native city, she had advanced to Frankfort, and thence to Vienna, where at the age of twenty-seven she was still in a subordinate position, when the late Mdme Julian, struck by the dramatic force and character of her singing, recommended Mr Lumley to engage her for Her Majesty's Theatre. Possibly her progress abroad was retarded by the extraordinary difficulty she experienced in mastering her magnificent voice. For long, indeed, after her arrival in this country her execution lacked the fluency and flexibility necessary to the perfect rendering of much of Bellini's and Rossini's music. Unwearied patience and unwavering resolution succeeded, however, in vanquishing the difficulties which bristle in the works of *maestri* of the florid school. During the latter part of her brilliant career, Mdlle Tietjens proved her ability to perform the most delicate feats of vocal gymnastics, and happily retained all the breadth and earnestness of style which, when applied to oratorio, produced a grandeur of effect rarely attainable. This solidity of style, this serious appreciation of the meaning of the composer, coupled with remarkable accuracy of intonation, secured the approbation of musicians, while the public were carried away by the ringing tones of an organ of immense volume and richly sympathetic quality, and a power of declamation never, at least in our time, surpassed. Unhappily the demands made by Mdlle Tietjens upon her superb voice and physical energy were too great to be borne with impunity. Conscientious almost to a fault she kept faith with the public with an exactness little short of marvellous. Her last appearance on the stage on the 19th May was thoroughly characteristic of her. Knowing that she was shortly to undergo a painful operation she was unflinching in her determination to "play *Lucrezia* once more," and although she fainted twice in her dressing room, went through the part with all her accustomed earnestness.

In the singer who has just passed away were united many of the somewhat dissimilar qualities necessary to the lyric stage. In one respect, and in one only, did she fall short of her great predecessor, Giulia Grisi. To Tietjens was denied the rich vein of comedy which astonished and delighted the admirers of the flexible-minded, many-

sided Italian. Her mind and character, like her superb voice, were by no means supple. Teutonic downrightness and honesty were tempered by that tenderness asserted by Mr Tennyson to be characteristic of the North, but throughout her career the German singer was distinguished rather by a broad grandeur of style than for minute attention to delicate shades of expression. Artist to the very tips of her fingers, living wholly and entirely in her art and for her art, her greatest successes were undoubtedly in the parts which require both dignity and passion in their exponent. Thus, her magnificent singing in the *Trovatore* and in *Lucia*, as Alice in *Robert le Diabol*, and as Agatha in *Der Freischütz*, failed to produce the electrical effect of her essentially dramatic declamation in *Norma*, in *Semiramide*, as Leonora in *Fidelio*, as Valentine in the *Huguenots*, and as Lucrezia Borgia. In these celebrated impersonations she stood revealed as a tragic actress of immense power, and her rich and sympathetic voice conveyed her emotion to the hearts of her audience. It was this natural affinity for "the grand style" as opposed to mere feats of vocal agility which made her invaluable in oratorio. Another qualification possessed in an eminent degree by Mdlle Tietjens was one which the public are deeply concerned in, but scarcely ever bestow a thought upon. A rich and highly cultivated voice of large compass and brilliant quality may be found in combination with histrionic power of the highest order, and yet be useless except in the concert-room—unless allied with great physical strength. The endurance of the gifted lady whose loss we deplore was marvellous. She would sing straight through opera or oratorio without manifesting the slightest sign of fatigue. No inaccuracy of intonation on her part marred the effect of the closing scenes, and, so far as the most practised ear could detect, her voice was round and fresh at the end as at the beginning of the most arduous of operas.

In many of those who toil persistently for a remuneration which, to them at least, appears inadequate, the career of a *prima donna* will excite envy. Why, it is asked, should the possession of a fine voice place the world at the feet of a fortunate singer? Why should this particular gift of song be rewarded on a scale altogether out of proportion to genius, talent, or faculty of any other kind? The answer is a simple one. Putting aside the purely economical view that anything is worth what it will fetch, the combination of various kinds of power necessary to the lyric artist is very rarely found. There are instances in the past and in the present of admirable singers and actresses endowed with every virtue but a voice, and of voices of superb range and quality unaccompanied by the faintest dramatic faculty. By these the first rank is unattainable, and they must be content, after a short struggle against the inevitable, to subside into the well-filled ranks of the second class, and become good, useful, "all round" workers. There is another reason why operatic singers of the first rank should be few and far between. To the superficial observer the life of a *prima donna* appears like a triumphal procession. But there is a seamy side to the robe. The casual looker-on knows nothing of the perpetual exhausting work, of the eternal practising necessary to keep that precious possession, a fine voice, in perfect working order, of the constant endeavour to improve here and there a performance which has been repeated in public a hundred times, of the self-denial, without which no singer can get through her work even creditably. As a brilliant *roulade*, or a trill of perfect clearness and accuracy charms the ear, as grand declamatory passage brightens the eye and quickens the pulse, as a sustained note of surpassing brilliancy is followed by thunders of applause, the listener is apt to forget the long, weary mornings, not of months, but of years, it has cost to produce that catching bit of bravura, that matchless shake, nicely balanced as if the work of exquisite machinery; that grand breadth of tone, that heart-stirring note, which lets loose the enthusiasm of the audience. The opera-goer hears only the result of thousands on thousands of repetitions, of abstinence from many of the pleasures of life, of watchfulness against heat and cold, and of perpetual struggles against the depressing effect of the dead, de-oxygenated air of the theatre. The work of the operatic singer is never done; for her rebellious organ, like an unruly horse, will play strange pranks unless kept under by incessant work, and it is this state of constant training which, sooner or later, must tell upon the strongest constitution. But the singer has no other choice than to abdicate altogether or to work on till the flowers flung before her on the stage are exchanged for the *immortelles* laid upon her coffin.

WEIMAR.—From a report just published, we learn that, since its establishment in 1872, 104 male and 42 female pupils entered the Grand Ducal Orchestral and Musical School, under the direction of Professor Müller-Hartung. There were 8 boys and 9 girls in the preparatory school, and the classes for choral singing and harmony were attended by 35 amateurs, 31 ladies and 4 gentlemen.

A Requiem

FOR

TERESA TIETJENS.

We lay her with blent tenderness and pride
Within the bosom of our fair isle,
Where round her resting-place the golden tide
Of autumn leaves sweep—while on it smile
The last bright roses that the summer kept
To bless her dying—crown her when she "slept."

Bring all the loveliest that yet linger here,
And weave them into coroneted wreath;
Let England's royal flower bedeck the bier
Of her whom England mourns, and loves in death,
As thro' the lustre of the starlit years,
When her sweet voice shook all the land to tears!

Stedfast in effort, loyal, earnest, true,
Unto the shrine 'fore which she bow'd her heart.
The noblest priestess lyric temple knew,
The greatest queen of histrionic art!
A life of triumph and a glorious fame
Shall halo thro' the ages Tietjens' name.

So lay we her to rest—where o'er her roll
The waves of ruddy gold and golden red,
While thro' the courts of art the requiems roll
In sobbing cadence for her quenely dead!
She rests well thus: her pall—her fair renown!
And England's tear-gemm'd roses for her crown!

IMPROPTU BY A SOLDIER'S DAUGHTER.

October 8th.

ROYAL ACADEMY OF MUSIC.

The first performance of Mr John Cheshire's cantata, *The Buccaneers*, in the Concert-room of the Royal Academy, on Tuesday last, was quite successful. The orchestra, led by Mr Amor, consisted of some of our leading instrumentalists, including Mr Lazarus, Mr Burnett, &c., and the students of the Academy. There was also an efficient chorus. Mr Walter Macfarren conducted. The principal vocalists were Miss Ada Patterson (pupil of Signor Garcia), Miss M. S. Jones, Mr Towers, and Mr George. The performance by the band of the introduction and the accompaniments of the vocal pieces was all that could be desired. The tenor air, "Ill luck in change," followed by a baritone solo, "Remorse and fear," and a spirited chorus, were very effective. A duet, "We are bound nine leagues away," for contralto and tenor, and the contralto air, "A gallant ship," are melodious and flowing. The recitative and aria, "Strangers away," and the solo, "Ours is a sweet and pleasant isle," were demanded. The concerted music, especially the trio for three female voices, "We bless thee, native shore," and that for contralto, tenor, and bass, "The ship works hard," display considerable musical ingenuity. The same remark applies to the quartet, "We count no gale," and an unaccompanied part-song, "On inland rests." The Buccaneers' chorus and the *finale* are very brilliant. As a whole, the cantata is likely to become a favourite with choral societies. The libretto, by Mr Wellington Guernsey, is founded on some adventures of those "piratical gentlemen" who flourished on the Spanish main some hundred and fifty years ago, and is written in a free manner and to the purpose.

A. B.

MILAN.—Sig. Enrico Pasta's *Atahualpa*, first produced at Genoa, has been well received at the Teatro Dal Verme, though the critics reproach it with want of originality and too obstreperous instrumentation.—A fair American artist, named Monti, is much applauded at the Carcano as the heroine in *Dinorah*.

BADEN.—The place is at present full of artists, some resting from the fatigues of the past season, and others preparing for the approaching winter campaign. As foremost among them may be mentioned Herr Hans von Bülow, Herr Johann Brahms, Signor Sivori, Señor Sarasate, Professor Seiss, of Cologne, Herr V. Lachner, the *Capellmeister*, and Mad. Ethelka Gerster, who sang at the Grand Concert given in honour of the Emperor and Empress of Germany.

CRYSTAL PALACE CONCERTS.

(From "The Graphic," Oct. 7.)

The 22nd series of these admirable entertainments begins to-day, with a programme full of attraction, among the leading features being Mr Arthur Sullivan's incidental music to *Henry VIII.*, the overture to *Le Premier Jour de Bonheur* (Auber's penultimate opera), and, last not least, Sir Julius Benedict's concerto in E flat, for pianoforte and orchestra, the pianoforte part sustained—not for the first time, even at the Crystal Palace—by Madme Arabella Goddard. The overture to *Oberon* and the C major symphony of Beethoven are also comprised. The Crystal Palace Choir is to assist in the performance of Mr Sullivan's characteristic music. With reference to one point, it may be urged that, while so many fine symphonies by Haydn have not hitherto been accorded a hearing at these concerts, where the "Father of the Symphony," nevertheless, obtains such earnest and sympathetic attention from Mr August Manns, Beethoven's earliest work of the kind might, with advantage to itself, be granted a somewhat longer period of repose. So bright and masterly a piece, however, cannot fail, under any circumstances, to be more or less welcome, and few except such amateurs as have been accustomed to hear it at frequent intervals during many years past will feel inclined to object. Other points of interest borne in mind, Mr Manns may therefore be congratulated on having prepared a model selection for his habitual supporters. The prospectus for the season, which is to terminate on the 15th of May, looks well upon paper; and the Crystal Palace directors, it must be admitted, usually adhere with conscientious strictness to the pledges set forth in their preliminary announcements. There are to be eleven concerts before, and fourteen after Christmas. The orchestra remains much as previously, with Mr Manns in the place he has so zealously filled from the outset. Any change in these departments would be viewed with considerable dissatisfaction. Last season the Crystal Palace choral singers exhibited signs of progress which were heartily recognised on more than one occasion; and it is to be hoped they may continue to advance steadily in the same path, though some are of opinion that they would do wisely to turn their backs upon oratorio, unless when assuming the shape of some very interesting novelty; such, for example, as the "sacred drama," *Hezekiah*, which Mr J. L. Hatton, one of our most highly esteemed musicians, has lately finished. This forms an important item in the catalogue of works by English authors. Sterndale Bennett—as, to the credit of Mr Manns, invariably happens—is well cared for. In addition to his beautiful cantata, *The May Queen*, one of his pianoforte concertos, and the music to his unfinished *Ajax*—the last he ever wrote, and on that account alone the most acceptable of all—are promised. Mr Henry Gadsby's overture to *Andromeda*, and his choruses in *Alceste*, together with a manuscript symphony in G minor by Mr Ebenezer Prout, will be welcome—the last more especially as something unknown from the pen of a composer whose talent and scholarly acquirements have won general recognition. A "new concert-overture," by Mr C. V. Stanford, of Trinity College, Cambridge (the same that was performed at the recent Gloucester Festival?) completes the list—unless we may translate into a certainty the "hope" entertained by the directors of being able to include Professor Macfarren's *Lady of the Lake* (his most recent production), of which reports from Glasgow warrant high expectations. For the great Scotch city the cantata was expressly written, and it is to be produced there at one of the Subscription Concerts in December next. This, added to Mr Arthur Sullivan's *Henry VIII.* (above mentioned) gives to English compositions and English composers that fair share of publicity which, unquestionably their due, can rarely fail to be as acceptable as it is desirable. That to Beethoven, the Colossus, is assigned a giant's place in the scheme, may be taken for granted; and there was little necessity to urge any plea for so inevitable a decision. Mozart is called upon not only for two out of his many orchestral symphonies, but for a series of variations (horns and stringed instruments) not long since brought to light at Vienna, familiar enough to enthusiastic lovers of the Salzburg genius, however unfamiliar to amateurs and musicians in general. Only two symphonies by Haydn—the 9th of the "Salomann" set, and "that in G, quaintly" (why quaintly?) "known as 'Letter V.'" Besides other compositions from Mendelssohn, a fugue for stringed instruments, belonging to one of his early symphonies, is set down. The more such things the better, inasmuch as every fresh contribution acquaints us more nearly with the development of the genius of that exceptional musician to whom the Art-world is indebted for *Elijah*. Of Schubert we are to hear once more the curiously styled "Tragic Symphony," which has nothing "tragic" in it, and (first time) another symphony in B flat, the second conceived by the brain of Beethoven's most fertile and gifted contemporary. Two out of the four symphonies by Schumann are, as a matter of course,

provided; and *mirabile dictu!*—the ballet music from Rossini's *Moise*, Parisian version of his *Mosé in Egitto*. The Introduction to Act 1, or the grand *finale* of Act 2, from the same opera, would have conferred more honour upon the illustrious Pesarese. Our "elders" in art are not overlooked, and various compositions by Bach and Handel, about which it is needless to say more than that they are here comparatively unknown, are included. Not the least interesting among these is "The Yorkshire Feast Song," by our own Henry Purcell, which, though advertised last season, was non-forthcoming. The "Sinfonia Caractéristique" of Hector Berlioz, founded upon Byron's "Childe Harold," and entitled *Harold en Italie*, has been heard more than once in London, though never till now at the Crystal Palace. We are curious to witness the effect produced upon the Sydenham audience by this gloomy and magnificent "tone-poem," "tone-picture," or whatever the disciples of the "Romantic School" may delight to call it, and no less curious to be informed upon whom will devolve the task of playing the *obbligato* part for a single viola, supposed to represent the person of Harold throughout the entire symphony. The *Waldsinfonie* of Joachim Raff; the fourth "Orchestral Rhapsody" of Abbé Liszt (rhapsody indeed!); the symphony which Herr Anton Rubinstein boldly entitles *Ocean*; and orchestral pieces from Reinecke, Hoffman, Goldmark, and Saint-Saëns (the Wagner-idolising French critic and musician); together with Verdi's *Requiem*, the ballet music from Gounod's last opera, *Cing-Mars*; selections from Wagner's *Ring des Nibelungen*, &c., and Sir Michael Costa's serenade, *The Dream*, are all included.

—o—

AN ANSWER GIVEN.

(To the Editor of the "Musical World.")

SIR,—Mr Baptie's difficulties as to the authorship of "O Nanny, wilt thou gang with me?" are due to his having adopted a wrong date for the birth of the composer. T. Carter could not have been born in the year 1768, as stated by M. Fetis, because *The Rival Candidates*, one of his comic-operas, was printed in 1775, and another of them, *The Milesian*, was produced at Drury Lane in March, 1777. It is not in the slightest degree probable that Carter can have been engaged as director of the music at the Theatre Royal, Drury Lane, when he was only eight years of age, or that he produced an opera at Drury Lane Theatre in his ninth year. After completing his musical education in Italy, Carter went to Calcutta, and became director of the music at the theatre there. He remained in India long enough to be attacked by a liver complaint, which was attributed to "the heat of the climate;" but was, perhaps, assisted by a liberal use of the juice of the grape. Then he came to England, and was engaged at Drury Lane. It would be useless to search for any earlier version of "O Nanny" than Carter's song, because it was Carter who altered Dr Percy's first line, "O Nancy, wilt thou go with me?" into "O Nanny, wilt thou gang," &c. The correspondence of Dr Percy shows that he, the author of the words, did not approve the change. The date of Carter's birth is not given in the *Biographical Dictionary of Musicians*, and it might have been difficult to find, as he was born in Ireland, and the parish seems not to have been known.

WM. CHAFFELL.

BREMEN.—Signor Verdi's *Aida* has been produced at the Stadttheater with unusual success. It is well performed, and admirably put upon the stage.

VIENNA.—The Emperor of Austria has granted permission for three grand Concert-Soirées to take place next winter in the Imperial Operahouse. The proceeds are to be devoted to the pension fund of the institution. There is every probability that all the members of the orchestra will take a trip to Paris, with a view to giving a series of concerts there during the International Exhibition. The idea is said to have been suggested in a letter from a leading member of the Exhibition Committee. Meanwhile, the directors of the Salzburg Mozarteum, in consideration of certain ulterior advantages to accrue to the Mozarteum, have offered to undertake the management of the trip, and guarantee the artists against all risk of pecuniary loss. The offer will probably be accepted. The number of concerts would be six, separated from each other by a day of rest, so that the musicians would not be fatigued, but have time to see some of the sights of the French capital. A fortnight would suffice for the entire series, which would take place in July, when the Imperial Operahouse here is closed.—According to the *Wiener Fremdenblatt*, the approaching concert season promises well. Among the artists of note expected are Herren Joachim, Auer, Sauret, Davidoff, Brassin, and Mad. Arabella Goddard, who has not played in Vienna for some years.

AN ENGLISH MUSICIAN.

(To the Editor of the "Musical World.")

SIR,—Why, in the dearth of outspoken criticism, do you suppress further communications from your spirited correspondent, "An English Musician," who has the courage to say that "a spade is a spade," and to remind us that an English pianist knows more and can play better than a foreign pianist, no matter what his pretensions? To my mind Arabella Goddard is worth half a dozen Rubinstein; and many others, who know something about the matter, share my opinion. Why, then, I repeat, do you suppress "An English Musician's" letters? Enclosing my name and address, I am, Sir, yours obediently,

AN AMATEUR OF SOME EXPERIENCE.

P. S.—Did you hear M. Henri Ketten play Sterndale Bennett's *Impromptu* in E, Study in F minor, Sketch called *The Fountain*, and Fourth Concerto (F minor), on Wednesday night, at the Covent Garden Promenade Concerts?—have you heard Arabella Goddard play the same pieces?—and what do you think of the two by comparison?

[We decline to answer the *postscriptum* of "An Amateur of some Experience." With regard to the suppression of letters from "An English Musician," we can only say that, if he would do what "An Amateur of some Experience" has done in this instance—give us his name, as well as his address—we should willingly print everything he writes, seeing that we agree as much with him as we disagree with Mr Smithers Goldfinch and "E. C."—who also withholds his name. We cannot depart from this rule—D. P.]

AN ENGLISH MUSICIAN.

(To the Editor of the "Musical World.")

SIR,—I am very sorry that you declined to publish the last letters of "An English Musician" and "E. C." This humbug about English art (especially music), when we have no artists (especially musicians), begins to pall upon yours obediently,

SMITHERS GOLDFINCH.

[Let it pall.—D. P.]

MUSIC AT BOULOGNE-SUR-MER.

(From our Correspondent.)

The winter season at the Salle Monsigny began on the 16th of September with the drama of *Lazare le pâtre* (Bouchardy): it went well. Not so, however, did *Giroflé-Girofla*, in which a new troupe of artists took part; in fact, so unmistakable was the dissatisfaction of the audience, that the troupe cancelled their engagements. This is much to be regretted, for, apart from what may be said about mismanagement, &c., the two principal artists—Mdme Rimboult and her better half—showed in a representation of *La Pérouse* that they could both act and sing well. They had on each occasion of their performances several "re-calls." The Boulonnais, as a rule, is a person who thinks he knows more about musical criticism than any one else. He will tell you (because there are three or four amateur bands and "singing brotherhoods" in the town, who tootle, bellow, and warble beside "the sad sea waves" of *La Manche*, to their own heart's content and to the delectation of those who will condescend to listen), that they, and they only, are competent judges of good, bad, or indifferent artists, hail them from London, Paris, Milan, or the Antipodes. Be the Boulonnais, however, what he may as an art-critic, M. Froment, whose hands are tied by the Town Council, has had to change his troupe, and to-morrow a new *première forte chanteuse* is to make her bow as *Giroflé*.

X. T. R.

Boulogne-sur-Mer, October 3, 1877.

MOSCOW.—The Italian season was inaugurated by *Lucrezia Borgia*, with Signora Marziali and Signor Campanini in the leading characters.

BRUNSWICK.—Herr Franz von Holstein's new opera, *Die Hochländer*, has been produced at the Ducal Theatre with decided success. The composer, librettist, and singers were repeatedly called on.

SIR JULIUS BENEDICT'S CONCERTO IN E FLAT.

(From the "Daily News.")

The Concerto (one of its composer's best works) has more than once been spoken of by us in detail, and we may now therefore merely say that repeated hearings confirm all that has been said in its praise. The boldness and vigour of the first *allegro*, the expressive beauty of the *andante*, and the refined grace and brilliancy of the final *rondo*, again charmed as greatly as on former occasions. In addition to these merits in design and composition, the Concerto abounds in admirable and varied passage-writing for the display of the characteristics of the solo instrument and the special skill of the player, while the scoring of the orchestral accompaniments is throughout masterly. The pianist was Madame Arabella Goddard, by whom the work had previously been performed at the Crystal Palace and elsewhere. This lady's playing on Saturday was, as on previous instances, fully worthy of the music. In certainty of execution, alternate power and delicacy, and distinctness of phrasing, her performance was alike excellent and produced a marked impression on the audience.

(From the "Standard.")

Madame Arabella Goddard, who received a very hearty welcome, introduced Benedict's Concerto in E flat, for the second time here—her former performance having taken place more than ten years since. It is a bright and showily written work, evincing sound musicianship in its construction and affording ample opportunities for display on the part of the soloist. It is almost superfluous to add that these chances were turned to the best account by Madame Arabella Goddard, who was playing in her very best form—a statement equivalent to saying that no better playing could be heard—and secured for the Concerto and herself a very pronounced success.

(From the "Globe.")

Another welcome work was the pianoforte Concerto in E flat by Sir Julius Benedict—a masterly composition, in which the effect of the admirably written pianoforte solo part is enhanced by spirited orchestration. The pianist was Madame Arabella Goddard, who was enthusiastically greeted, and the warmth of whose reception was amply justified by her exquisite playing. The first and last movements afforded abundant scope for the display of her remarkable brilliancy of execution, combined with faultless accuracy of articulation; but it was in the intervening *andante* that she chiefly distinguished herself. The movement is distinguished by a pensive and tranquil beauty which found a sympathetic exponent in the great English pianist.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, OCTOBER 11th:—

Organ Concerto, in F major	...	...	...	...	...	Handel.
Spanish Serenade	...	...	...	...	...	Th. Kullak.
Andante, in E flat major	...	...	...	...	...	W. T. Best.
Allegro Fanfare	...	...	...	...	...	C. Collin.
Air, "Fae ut portem," <i>Stabat Mater</i>	...	...	...	...	...	Rossini.
Offertoire, in D minor	...	...	...	...	...	Lefèbure Wély.

SATURDAY AFTERNOON, OCTOBER 13th:—

Organ Sonata, No. 3, in A major	...	...	...	...	...	Mendelssohn.
Andantino, in E major	...	...	...	...	...	C. V. Alkan.
Fuga, con Moto continuo, in A minor	...	...	...	...	...	Bach.
Andante con Variazioni, in D major	...	...	...	...	...	Haydn.
Air, "O salutaris," <i>Messe Solennelle</i>	...	...	...	...	...	Rossini.
Military March (Posthumous work)	...	...	...	...	...	Beethoven.

CASSEL.—The Intendant of the Theatre Royal has announced that he will give, in the course of the winter, a series of performances in which the various German masters, from Gluck down to R. Wagner, shall be represented in chronological order by one opera each. The operas will be selected from those generally accounted its composer's best, and will be preceded by a musico-historical disquisition on its peculiar merits. There will be seventeen performances in all. According to the present arrangements, the following are the composers and operas selected:—1. Gluck, *Iphigenie in Tauris*; 2. Dittersdorf, *Apotheker und Doctor*; 3. Mozart, *Die Zauberflöte*; 4. Winter, *Das unterbrochne Opferfest*; 5. Weigl, *Die Schweizerfamilie*; 6. Beethoven, *Fidelio*; 7. Spohr, *Faust*; 8. Weber, *Der Freischütz*; 9. Marschner, *Hans Heiling*; 10. Kreutzer, *Das Nachtlager in Granada*; Meyerbeer, *Die Hugenotten*; 12. Schubert, *Der häusliche Krieg*; 13. Mendelssohn, *Loreley*; 14. Schumann, *Genoveva*; 15. Nicolai, *Die lustigen Weiber von Windsor*; 16. Flotow, *Stradella*; and 17. Wagner, *Lohengrin*.

FAMILY TIES.
(From the "Observer.")



With regard to the adaptation of *Aux Crochets d'un Gendre*, produced at the Strand, and noticed last week in these columns, we have received from its author a letter in which he satisfactorily establishes his claim to a larger share of original authorship in *Family Ties* than our comments may have seemed to imply. This letter we willingly insert:—

DEAR SIR.—As a rule, I take my criticism quietly, and more or less agree with the critics; but, in justice to my work, I should like you to re-consider certain statements in your article on *Family Ties*. First and foremost, I have not closely followed the original *Aux Crochets d'un Gendre*. The piece is in three acts instead of four, the dialogue is almost entirely my own, the character of the wife is developed from the mere sketch in the present piece, the situations, in many instances, are quite new, and I need hardly add that the character of the Baron Victor, the Anglophobist, is not only *not* to be found in the French play, but is *quite original*, and here appears for the first time on the English stage. The business between Mr Penley and Miss Venne is my own invention. You mention, also, there being in the 'quips' nothing of the newest kind. I don't quite understand what a quip is, but it may be like a 'quirk' or a 'quiddity'; but I was sorry to see it now used, because it would suggest to the reader a string of old puns, and puns are only in place in burlesque, and quite out of place in a comedy. Should you have the time and inclination to see *Family Ties* again, I fancy you will be more inclined to give me the credit which, in this instance, I believe I can fairly claim for the piece, *i.e.*, its being a genuine comedy, and its incidents not in the least farcical (except so far as the stage requires a certain exaggeration), and its dialogue free entirely from quirks, quiddities, cranks, quips, and puns. That I should take upon myself to write on the subject must be explained to you by the value I set on your criticism.—I remain, sir, yours truly,

"F. C. BURNAND."



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"F. C. BURNAND."



"TWA HOURS" WITH THE KENNEDYS.

Should there still exist any contrariety of opinion among a certain class of casuists as to the influence which the name of Burns exercises on the minds of Scotsmen, that hallucination should have been considerably modified on Friday last. "A Nicht wi' Burns" attracted the largest and most enthusiastic audience that has yet congregated in the Great St James's Hall during this series of Scottish entertainments. Every seat was occupied, standing room in many places not even being obtainable; and this in itself is a distinct and avowed recognition of the strength of the Muse of Coila. Mr Kennedy prefaced with a brief and succinct biographical sketch of the life of the "Bard-Peasant." He remarked that, notwithstanding the humility of his origin—no nobler than that of the peasantry of Scotland—he triumphed, by the influence of nature's benefice, over all the disadvantages of his birth, and that soaring with an eagle's gaze, and with an eagle's wild gyrations, along the "proud ascending steeps where Fame's proud temples shine afar," he had attained a niche in the pantheon of Scottish immortals which he would retain while poetry and genius exercised their sorcery over the imagination, magnetising and electrifying the feelings and affections of the human heart. It was, however, as a song-writer that Burns would secure a lasting mausoleum in the bosoms of his countrymen. The flood of song, that poured in so continuous a stream from his fertile imagination, did not cease to flow until it was stemmed by the flood-gates of eternity. The homage of the heart and the expression of the tongue were alike due to

"Him who walked in glory and in pride,
Behind his plough, upon the mountain side."

For this special occasion a selection of the most popular songs of Burns was chosen. "A man's a man," "Of a' the airts," "Scots wha hae," "Highland Mary," and "Whistle o'er the lave o't" being in the competent charge of Mr Kennedy. He gave a new reading of the last-mentioned song, and invested it with a humour so dry and pawky as to spring a mine of laughter among the auditory. Robert sang "Afton Water" with great taste and delicacy of feeling; and James was heard to great advantage in "Bonnie Mary," "Ye banks and braes," "My Nannie's awa," "O, my love is like a red, red rose," arranged as five-part songs, were sung in a careful and painstaking manner by the family. Burns' immortal poem, "Tam o' Shanter," was, as a fitting tribute to the memory of the poet, recited by Mr Kennedy. Faithful in detail, and faultless in the delivery of the pure Doric, he gave a true interpretation of all the various and discordant scenes presented by the poet with graphic and perfect delineation.

During the week there has been no lack of change. On Monday night Byron's imperishable song, "Dark Lochnagar," set to new music by Mr J. C. Rait, was sung for the first time by James Kennedy. This appropriate setting ought to become very popular.

On Monday there will be "Anither Nicht wi' Burns," on Tuesday "A Nicht wi' the Jacobites," and on Wednesday Mr Kennedy will bid adieu to his London admirers.

ST PETERSBURGH.—The Russian operatic season commenced on the 14th September, at the Maria Theatre, with Dargomjski's *Roussalka*. The Italian season was to begin on the 15th inst.

STUTTGART.—It must be matter of satisfaction to the Directors of our Conservatory of Music, to know that the talent of its pupils is acknowledged by judges of art who, accustomed to hear only the best, will, consequently, be critical in their judgments. Artists who can stand such a crucial test, will from such hands always obtain full appreciation. Certainly, Fräulein Lilly Oswald must have found it so, when, after having finished her course of studies at the Conservatory, under Professor Lebert, she entered the arenas of different concert rooms with a success which must be as gratifying to herself as creditable to the institution from whose guidance she received her classical training. Fräulein Lilly Oswald has played with great success at concerts in Cologne, Darmstadt, Mayence, Wiesbaden, Frankfort, &c., and also at a concert given by herself in Stuttgart, in reference to which a local paper remarks:—"We may safely say that this talented artist will soon be one of the brilliant stars which are now shining as virtuosi, but not with that virtuosity which pleases itself in musical 'trapeze exploits,' or in *bizarceries* which gain only ephemeral triumphs, but rather with a virtuosity which secures never-fading laurel wreaths, by the artistically finished rendering of the immortal master-works of Beethoven, Mozart, Schubert, Mendelssohn, &c." Fräulein Lilly Oswald, who has already visited London, will be heard again shortly at one of the Crystal Palace Saturday Concerts, where she is to play Chopin's E minor Concerto, and where, assisted by the Crystal Palace Band under Mr Mann's conductorship, she will have the advantage of proving her talent under the best auspices.

THE LONDON & PROVINCIAL
Music Trade Review:
 PIANOFORTE & MUSICAL INSTRUMENT MAKERS' JOURNAL
 AND
 PUBLISHERS' MONTHLY LIST OF NEW MUSIC.

Price 4d.—Monthly.

THE large interests connected with the Music Trade generally have hitherto been unrepresented by any special publication; it is, therefore, intended to make *The Music Trade Review* a medium of publicity for all matters of interest in connection with the manufacture and sale of Musical Instruments, as well as a newspaper for the dissemination of information on musical subjects in general, among professors, the trade, and amateurs; and for giving as complete a list as can be obtained of all New Music published during the month in Great Britain and elsewhere; also lists of artists' engagements, tours, and other news likely to interest the trade and the profession.

The further contents of *The Music Trade Review* will embrace a *résumé* of all Musical Events of the Month, at home and abroad; Reviews and Notices, Original articles and other contributions upon practical subjects have been promised by J. F. BRIDGE, Mus. Doc., OXON., Organist at Westminster Abbey; WILHELM GANZ, Director of the New Philharmonic Society; BRINLEY RICHARDS, Professor at the Royal Academy of Music; H. WEIST HILL, late Director of Music at the Alexandra Palace; THOMAS WINGHAM, Professor at the Royal Academy of Music; HENRY F. FROST, Organist at the Chapel Royal, SAVOY; J. STIMPSON, Organist at the Town Hall, Birmingham; FREDERIC CLARK, of Gloucester; WILLIAM SHAKESPEARE, N. VERT, "FLAMINGO," FREDERIC SCARSHROOK, J. SHEDLOCK, T. PERCY M. BETTS, and many other eminent musicians and writers.

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TO CORRESPONDENTS.

POLKAW.—We have no connection with, or interest in, the *Cornhill*, *Macmillan*, or any other contemporary periodical. If we had, we should with pleasure exert it on behalf of our respected correspondent and occasional contributor, who will oblige by informing us what we are to do with his MSS. With regard to writing a novel, we should say, unless "Polkaw" feels sure of being a Fielding, or a Thackeray—"don't."

AN ENGLISH MUSICIAN.—Although we find the letter of our "Correspondent of Many Years" somewhat too dictatorial in tone, we are ready to publish it on the conditions recently specified—but not otherwise. He may call, or send, for it at the office of the *Musical World*.

MR SMITHERS GOLDFINCH.—Rabid, rabid, rabid! Cannot Mr Goldfinch argue like a gentleman?

PROFESSOR MUDGE.—Yes—as regards Albertus Magnus. No—as regards G. F. Pinto. The three sonatas for pianoforte solo of that gifted English musician, who died at the early age of 21, and of whom little or nothing seems to be known, are in the keys of A major, E flat minor, and C minor. In every other instance Professor Mudge is wrong. With reference to the songs he mentions, the Professor need only consult Mr Cunningham Boosey to be convicted of manifold errors. Why Finch?

BIRTH.

On October 9th, at Cheetham, Manchester, the wife of J. K. PYNE, Esq., organist of Manchester Cathedral, of a son.

DEATHS.

On September 12th, at Nastätten, Germany, suddenly, of heart disease, HEINRICH BASQUIT, late bandmaster 33rd Regiment.

On October 4th, at Novello Cottage, Worthing, EMMA CLARA, second and eldest surviving daughter of Thomas James and Cecilia Serle, and granddaughter of Vincent Novello.

On October 4th, at 3, Clifton Road, Camden Square, MARIA, wife of Oluf Svendsen, Esq.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 13, 1877.

MDLLE TIETJENS.

WE quote the subjoined from a recent number of our excellent contemporary, the *Pall Mall Gazette*:

"Apart from the sorrow naturally caused by the loss of a favourite vocalist, who for the last twenty years had held one of the very highest positions on the Anglo-Italian operatic stage, the death of Mdlle Tietjens is much to be regretted for purely artistic reasons. For many years past—indeed, ever since the retirement of Mdme Grisi—she had been the one successful impersonator of the great dramatic characters in Italian and German opera. There are a number of operatic parts which even the most perfect singers of the 'light soprano' type would never think of attempting; and it is precisely in these that Mdlle Tietjens achieved her greatest triumphs. Any one called upon to mention the three most successful singers now living would at once name Mdme Patti, Mdme Nilsson, and Mdlle Albani; and several parts could be cited—those, for instance, of Margherita and Lucia—which these three great artists are all in the habit of undertaking. Many other parts are common to Mdme Patti and Mdme Nilsson, to Mdme Nilsson and Mdlle Albani, or to Mdlle Albani and Mdme Patti; and there are others, again, which not one of the three has ever thought of filling: for instance, Norma, Lucrezia Borgia, and Semiramide, in Italian opera; Donna Anna, Fidelio, and Medea, in operas by German or Germanized composers. Besides exceptional strength and fulness of voice, these characters demand from their impersonator high dramatic qualities, and, for the most part, considerable tragic power; and, as a matter of fact, Mdlle Tietjens was the only great artist of our time who ever attempted them. Fidelio and Medea belonged to Mdlle Tietjens even more than Norma, Lucrezia, Semiramide, and Donna Anna. For these four parts had, within the memory of thousands of opera-goers, been admirably played by Mdme Grisi—who, by the way, always regarded Mdlle Tietjens as her legitimate successor on the operatic stage; whereas Fidelio had for a great number of years been played only by Mdlle Tietjens. In Cherubini's *Medea* she stood still more alone; for this opera, produced for Mdlle Tietjens at her own particular request, was never performed in England except on those occasions when it was given at Her Majesty's Theatre, and afterwards at Her Majesty's Opera (Drury Lane) with Mdlle Tietjens in the part of the heroine. In former days—in the days of Rossini, Donizetti, and Bellini—the distinction now too carefully observed between 'dramatic' singers and 'light' singers was scarcely known. The innovation seems to have been due to Meyerbeer, who in all his grand operas has two soprano parts, one composed expressly for a singer of expressive music, the other for a vocalist of rapid and brilliant execution. It would be thought very strange now for an artist to appear one night as Rosina in the *Barber of Seville*, and another night as Semiramide, one night as Lucrezia Borgia and another as Norma in *Don Pasquale*. Yet some thirty years ago Mdme Grisi used to play all these parts; and for a singer to be perfect it seems very desirable that she should not confine herself too exclusively to one-half the operatic repertory as the operatic repertory is now divided. The fact remains, that in the great impersonations with which her name will always be associated, Mdlle Tietjens was so entirely beyond rivalry that, in special cases, it would seem necessary to maintain the separation which as a general principle might with advantage be discontinued. It will be good practice for many a young vocalist to sing such parts as those of Norma and Lucrezia, Fidelio and Donna Anna; but we must not expect in our time to see any of them filled as they were filled by the great artist whose loss we now deplore."

Some few statements in the foregoing well-deserved tribute to a great artist demand re-consideration. Mdme Adelina Patti has played Semiramide (though never in London). Mad. Christine Nilsson has thought of playing, not only Norma, but Fidelio—opportunity, however, being denied to her in this country. Both Mad. Patti and Mad. Nilsson have played Valentine in the *Huguenots*, and Leonora in *Il Trovatore*.

—with what distinguished success need scarcely be added. To style either of these exceptional artists “light” singers, when we call to mind what they have done as “dramatic” singers, is unreasonable. There are not, and have never been in our time, more absolute “dramatic” singers than Patti and Nilsson. Take alone, as examples, the *Aida* of the one, and the *Elsa* of the other—not to speak of the *Valentine* of both; and what can be more eminently “dramatic?” Cherubini’s *Medea*, by the way, was not produced “for Mdlle Tietjens at her own particular request.” Quite the contrary. With respect to *Fidelio*, both Sophie Cruvelli and Rosa Csillag had played Leonora before her—the latter at the Royal Italian Opera (1855), the former at Her Majesty’s Theatre, when under the direction of Mr Lumley (1851), and at the Royal Italian Opera (1854), as well. These performances dwell still within the memory of amateurs. Grisi, it may be added, believed in no “legitimate successor;” nor, for that matter, did Tietjens. Moreover, neither could entertain the idea of possible rivalry, though both were occasionally undeceived. Deification has gone out of date. D. P.

—o—
WHY cannot we regret the loss of a great artist without speaking disparagingly of survivors? At the recent general rehearsal of the Liverpool Philharmonic Society Sir Julius Benedict delivered an address *à propos* of the demise of the late Mdlle Tietjens, in which, we are informed, the subjoined passage occurred:—

“I am only expressing the feelings of all who knew the deceased when I say that the loss by her death to the public, and more especially to her fellow-artists and amateurs, is irreparable.* Without desire to speak disparagingly of living artists, I can with certainty say that no one living is fitted to take her place, either in oratorio or in the grandest roles of the lyric drama.”

“No one living” being *fitted*, we must, then, abandon any hope of a second *St Peter*, and, in fact, do away with oratorio, to say nothing of “grand opera,” altogether. With three such singers still happily existing as Patti, Nilsson, and Albani (who filled the place of Mdlle Tietjens efficiently enough at the recent Gloucester and Leeds Festivals), such a declaration is incomprehensible. Let us hope that Sir Julius Benedict was moved rather by affectionate remembrances than by logical inference.

—o—
In Memoriam.

TIETJENS.

Gone!—like a lustrous star, that silent night
 Enfolds within the purple of her deeps.
 Lost!—like a queenly rose, that ‘neath the light
 Of noonday fires hath swoon’d, and, swooning, sleeps!
 Hush’d!—like the echo wild and sweet, that leaps
 From peak to peak of the eternal hills;
 Stay’d!—like the frost-bound stream that flashing sweeps
 Adown the glen, its voice with music fills.
 No more as loving woman—stately queen—
 The hearts of thousands shall be borne along
 By her true passion, breath’d in look and mien,
 Enlink’d with *wonders* of immortal song.
 O glorious Priestess of all-glorious Art!
 The land that did thy life in homage lave,
 Crown’d by its Sovereign’s—one united Heart—
 Bends, sorrow-stricken, over Tietjens’ grave!

A SOLDIER’S DAUGHTER.

* Nothing is “irreparable.”—D. P.

OCCASIONAL NOTES.

Mدام CHRISTINE NILSSON’s engagement at St Petersburg is for three months—October to January.

MR W. H. HOLMES, first master of Sterndale Bennett for the pianoforte, went to Leeds on Friday in Festival week, to hear *Joseph*, relinquishing a day’s professional emoluments, and travelling not much under 400 miles, for the sake of his early fellow-Academician’s oratorio. Here is *esprit de corps*, if we will. Pity there is not more of such among us! We should soon have an English school of music if that were the case; but, unfortunately, it isn’t. Mr Holmes, however, in addition to the pleasure derived from the magnificent oratorio and its magnificent performance, had also the exclusive privilege of breakfasting with Mr D’Isley Peters at the Queen’s Hotel. Thus was he doubly rewarded.

THE DRAMATIC COLLEGE.—The annual dinner of the Dramatic College, announced for Saturday evening at Willis’s Rooms, has been postponed. The chair was to have been taken by Mr Henry Irving; but, owing to other engagements, he had written to say that it was impossible for him to be in London at the time. Mr Irving’s letter contained an enclosure of 100 guineas for the fund.

HAVING occasion to bring out one of his oratorios in an English country town, Handel began to look about for such material to complete his orchestra and chorus as the place might afford. One and another was recommended, as usual, as being a splendid singer, a great player, and so on. After a while such as were collected were gathered together in a room, and, after preliminaries, Handel made his appearance, puffing, with both arms full of manuscripts. “Gentlemen, you all read manuscripts?” quoth he. “Yes, yes,” was responded from all sides. “We play in the church,” added an old man behind a violoncello. “Very well, blay dia,” said Handel, distributing the parts. He then retired to a distance to enjoy the effect. The stumbling and blundering that ensued are said to have been indescribable. Handel’s sensitive ear and impetuous spirit could no longer brook the insult, and, clapping his hands to his ears, he ran to the old gentleman of the violoncello, and shaking his fist furiously at the terrified man and the instrument, cried: “You blay in de church—very well—you may blay in de church—for we read de Lord is long suffering of great kindness; you sal blay in de church, but you sal not blay for me!” With these words he snatched together his manuscripts, and rushed out of the room.

Mدام ADELINA PATTI arrived in England, at the beginning of last week, to fulfil her provincial concert engagements. She left for Manchester on Thursday.

WHEN relieving the guard at St James’s Palace on Tuesday morning, the band of the Grenadier Guards, under Mr Dan Godfrey’s direction, played the “Dead March” in *Saul*, as a token of respect to Mdlle Tietjens.

“THE MAID OF ORLEANS.”—Last week Mدام Arabella Goddard gave a very successful recital of classical pianoforte music at Weymouth. A leading feature in the programme was Sir Sterndale Bennett’s sonata, entitled *The Maid of Orleans*, composed for, and dedicated to, our great English pianist. The sonata was warmly applauded, and is highly extolled by the Weymouth press.

Mدام CHRISTINE NILSSON left for St Petersburg on Wednesday. On the Monday previous she sang in a concert given by the enterprising Herr Kuhe at Brighton. Both she and M. Faure are engaged for the Vienna operatic season next spring.

MR CARL ROSA’s Opera Company has been at Aberdeen during the week. Their next destination is Edinburgh.

It is rumoured that Miss Minnie Hauk has accepted an engagement with Mr Maurice Strakosch, with a view to the United States, and possibly a series of performances during the short winter season at Her Majesty’s Theatre. With Mdlles Sala, Mila Rodani, and Belocca, there will, accordingly, be four “prima-donnas” whom the manager will have to conciliate.

“CHERUBINO” states, in *Figaro*, that the report about a third Italian Opera at Drury Lane, with Christine Nilsson, Faure, and Trebelli as chief promoters, is unfounded. We always thought so. Nevertheless, “*Canard*” is clearly in the ascendant.

CONCERT.

MRS JOHN MACFARREN gave an attractive concert at Stratford on Tuesday evening, Oct. 2. The occasion was that of the opening of the new Mechanics' Hall, which, constructed for the accommodation of 700 persons, was well filled in every part by an enthusiastic, nay, an excited audience, who would fain have exacted the repetition of nearly every piece in the programme. The accomplished pianist executed a brilliant selection of solos by Weber, Schubert, Chopin, Tedesco, Lacombe, and Brissac, and, with Mr Stephen Kemp, Hummel's duet in A flat. The vocalists were Miss de Harpe, encored in Venzano's valse, Miss Florence Winn, encored in Hullah's "The Storm," Mr Sidney Tower, encored in Sullivan's "Sweetheart," and Mr Charles Tinney encored in Loder's "The Diver." The concerted pieces were Professor Macfarren's trio, "The Troubadour," Balfé's duet, "The Sailor sighs," and the famous quartet from *Rigoletto*, which ended the concert with great spirit.

PROVINCIAL.

SWANSEA.—Miss Lizzie Moulding's "Pianoforte Recital" in the Music Hall, attended by the leading families in the district, was highly successful. Miss Moulding was heartily welcomed on making her appearance on the platform. Chopin's Valse in A flat, Weber's rondo, "La Gaieté," Rubinstein's "Valse Caprice," a sonatina by Scarlatti, Fumagalli's "Clarice," two of Mendelssohn's "Lieder ohne Worte," a gavotte by Handel, together with arrangements of Welsh airs by Jules de Sivrai, and of Irish airs by Sir Julius Benedict, were played by Miss Moulding like an accomplished pianist. The *Cambrian* remarks that "her touch is firm and delicate, and she entered into the spirit of the different compositions like a thorough artist, riveting the attention of her audience, who unanimously 're-called' her after Fumagalli's piece." Miss Moulding was assisted by Mr Vernon Rigby and Signor Foli, Mr Videon Harding accompanying the singers.

To Oedipus.

Hi diddle diddle, the cat and the fiddle!
The cow jump'd over the moon;
The little dog laugh'd
To see such sport,
And the bear ate the other piano.

Sphinx.

THE Paris *Figaro* gives the subjoined list of the State grants made annually to the principal theatres on the Continent:—The Grand Opera, Paris, 800,000 francs; the Royal Operahouse, Berlin, 700,000; the Theatre Royal, Stuttgart, 625,000; the Theatre Royal, Dresden, 400,000; the Imperial Operahouse, Vienna, 300,000; the Theatre Royal, Copenhagen, 250,000; the Court Theatres, Weimar and Carlsruhe, 250,000 each; the Theatre Royal, Munich, 195,000; the Theatre Royal, Stockholm, 150,000; the San Carlo, Naples, 300,000; the Scala, Milan, 175,000; the Teatro Reggio, Turin, 60,000; the Pergola, Florence, 40,000; the Carlo Felice, Geneva, 10,000; Teatro Apollo, Rome, 299,000; and the Teatro Bellini, Palermo, 120,000.

BIRMINGHAM.—At a recent performance of *Elijah*, by the Festival Choral Society, the Birmingham *Daily Mail* thus refers to our eminent English contralto, Mad. Patey:—

"The palm of the evening must be awarded to Mdme Patey. There is no living singer who can infuse so much devotional feeling into English oratorio music as the above-named lady, and to her artistic ability is wedded a voice of the most beautiful and telling description. Her singing of 'O rest in the Lord' touches the heartstring of the whole audience, and preaches a far more eloquent sermon than is weekly heard in many of our pulpits. * * * * Her magnificent rendering of 'O rest in the Lord' was encored, and this was the only piece repeated during the evening."

CARL ROSA AT DUNDEE.

(Abridged from the "Dundee Advertiser," Oct. 3.)

Precision was the characteristic of last night's performance of *Faust*, and to Carl Rosa's mastery of the score that result was in great part due. The manner in which the introduction was played gave the audience, who crowded every part of the house, a foretaste of the enjoyment in store. The varied and picturesque orchestration of Gounod has seldom been better rendered, and the excellence of tone was acknowledged by the hearty welcome given the conductor whenever he took his seat. The part of *Faust* is just a little above the measure of Mr Packard, but in saying so we convey no reproach. In this instance, voice of extraordinary compass and agility is required. In spite of this exaction, Mr Packard struggled bravely through the part, and commanded the warmest applause. His acting was graceful, and his singing, especially in the tender passages, enjoyable. In "O, tender moon," his phrasing was truly artistic. Mdme Blanche Cole was in excellent voice, and the enthusiastic welcome she received at her first entry seemed to stimulate her into one of the most intellectual renderings of the character it has been our fortune to listen to. It would be difficult to imagine a more sparkling illustration of the Jewel Song than that given by this lady. Mr Aynsley Cook, who undertook Mephistopheles at very short notice, met with the highest approval. The diabolical cynicism of the part was capitally assumed, and the singing thoroughly satisfactory. The serenade was a clever piece of vocalisation, and the duet with Margherita in the fourth act almost reached the height of grandeur. In this scene of the opera the interest of the audience was wrought to such a pitch that each listener seemed to think it a desecration to applaud. Mr Ludwig acted admirably as Valentine, and in the death scene his singing was warmly sympathetic. Miss Josephine Yorke's Siebel was marked by great sensibility. The "Soldiers' Chorus" was given with great effect, much of which was due to the admirable playing of the band of the Highland Volunteers, under Mr Stuart. It would be unjust to terminate this notice without a word of praise to the Martha of Mrs Aynsley Cook. Balfé will be heard to-night at his best from the lips of the *Bohemian Girl*.

MUSICAL CONTESTS.

The rage for competitive examinations in Paris, which quite outstrip anything that we have established on this side of the Straits, is aptly illustrated by the musical contests which take place annually about August. The Conservatoire, like other artistic, scientific, and literary institutions in France, is profoundly convinced that the best or only way to encourage talent is to reward the most diligent and successful students; and the consequence is that it sets apart no inconsiderable portion of its funds for the purpose of providing prizes in the various departments which it includes. A short time ago it was the turn of the pianoforte pupils to enter the lists in public rivalry. A formidable list of competitors was made out, the entries including no less than twenty-one young gentlemen pianists and thirty-seven young ladies. The ordeal through which these young aspirants to fame had to pass was sufficiently monotonous. One after another, from nine o'clock till midday, the gentlemen played, with varying success, a sonata of Schumann, and one after another, in similar style, from two o'clock till eight p.m., the ladies executed, as best they might, a scherzo from Chopin. To listen to the repeated performance of these two pieces for some nine hours in one day might be supposed an act of devotion which few could undertake, and amounts, it may reasonably seem to us, to something like an act of heroism, when the whole affair takes place during the dog-days. A humane person would be inclined to pity, with all his heart, the unfortunate "jury" charged with awarding the prize, and to wonder how any men could be found to undertake the task. But any such feelings of sympathy would be founded on a complete misconception of the Parisian character. It appears that the directors of the Conservatoire were besieged for days with applications for places at this artistic exhibition. The room was crowded, the most intense interest was manifested during the performance, and the young lady of fifteen who carried off the prize, saw her name published in all the papers in some of the largest of type. This manner of encouraging and introducing talent is rather strange to our ideas, but it is one which, if it be judged by its results in Paris, is certainly effectual.

R.

NAPLES.—Signor Borioli is said to have selected *Il Guarany*, with Signora De Giuli, Signori Capponi, Medica, and Belletti, for the opening of the San Carlo.

MR KUHE'S CONCERT AT BRIGHTON.

(From a Correspondent.)

The Dome was crowded to repletion at Mr Kuhe's concert on Monday evening, October 8th. The artists were Mme Christine Nilsson, Mme Antoinette Sterling, Mme Edith Wynne, Mr Edward Lloyd, and Mr Lewis Thomas, as singers; Mr C. Ould, violoncello. Mr Thouless and Mr Kuhe divided the duties of accompanists, the latter adding to his share that of solo pianist. Chopin's "Introduction and Polonaise," for piano and violoncello, inaugurated the programme, and was effectively rendered by Mr Kuhe and Mr Ould. Mme Nilsson, on her appearance, met with a very hearty reception, and her rendering of "Casta Diva" so delighted the audience that a repetition was desired; she, however, returned to the platform, gracefully bowed her thanks, and retired. She was in excellent voice, and never sang to more appreciative listeners. Her other songs were the "Serenata," by Braga (with violoncello *obbligato*), the American melody, "Old Folks at Home," which was re-demanded so heartily that she willingly made her appearance a second time, and sang another song of a like character, and her well-known Swedish melodies. Mme Antoinette Sterling equally divided the expressed enthusiasm of delight that was elicited by the charm of her rich, clear, mellow contralto voice, which came from her like liquid sunlight, influencing the atmosphere of musical feeling around her by its rare quality, and her artistic rendering of the three songs she sang, namely, "The Old Sailor's Wife" (Molloy), "The Lost Chord" (Arthur Sullivan), and "The Rowan Tree" (Balfe), the two latter being encored. Mme Edith Wynne sang with her usual skill and success "Only for one" (Randegger), "Watching and waiting" (Mdme Sainton-Dolby), and "Should he upbraid" (Bishop). Mr Lewis Thomas contributed "A warrior bold" and "The Mermaid," entering well into the spirit of these vigorous ditties. Mr Edward Lloyd, who has now taken so high a position amongst English tenors, rendered "I'll sing the songs of Araba" (F. Clay), "The Distant Shore" (Sullivan), which was encored, when he substituted "Come into the garden, Maud" and "In the old-fashioned way" (Mdme Dolby). His sustained plaintive style of delivery and bright rich quality of voice produced great effect. The concerted pieces of the evening included Bishop's trio, "Maiden Fair," and Pearsall's "Who shall win my lady fair?" Mr Ould played a solo for violoncello on English airs, which was much appreciated.

An unanticipated, touching, and affectionate tribute of respect was paid to the memory of the great and lamented artist (Mlle Tietjens), whose glorious voice and talents have so long contributed to the enjoyment and delight of mortals who derive pleasure from the most refined of all the arts, but who, alas! is now gone "to swell the chorus of angels." Mr Kuhe was announced in the programme to perform a solo for the pianoforte without the name of the piece he would play being indicated. On his appearance he was received with the applause due to his talents. When silence ensued, he commenced the first phrase of Chopin's "Marche Funèbre." Immediately there was a murmuring rustle like the rising of a multitude, and the large audience stood *en masse*, inspired by one subdued and emotional feeling, until the end, when they resumed their seats in solemn silence.—H. W. G.

THE Paris Conservatory re-opened on the 8th inst. The examination of the candidates for admission will commence almost immediately.

BRUSSELS.—Miss Minnie Hank has scored a fresh triumph in *Il Barbiere* at the Théâtre de la Monnaie. She was pronounced a most charming Rosina. For the Singing Lesson she selected Eckert's "Echoes" and Paladilhe's "Mandolinata." Her rendering of them procured her a perfect ovation. To the great regret of her admirers, she leaves in a few days, having signed with M. Maurice Strakosch for an extended tour in Europe and America.—An important innovation is about to be introduced into the Conservatory. Without making any change in the present system of gratuitous instruction, the authorities of the institution have determined on establishing classes to which will be admitted, at a quarter the rate they would have to pay in the usual manner, persons desirous of taking lessons from the best masters, but unable to bear the expense. By this plan there will be gain on all sides. The new students will enjoy a course of instruction which would otherwise have been beyond their reach; the professors, besides having their salaries notably augmented, will be spared the trouble of running all over the town to give their lessons; and the Conservatory will find its resources for grand public performances materially strengthened by recruits gathered from a section of society which has hitherto furnished none.

OH, NANNY!

(To the Editor of the "Musical World.")

SIR,—The following particulars will furnish (partially, at least) a reply to the query in your last number respecting Carter and his song, "Oh, Nanny."

In the library of the British Museum there is a copy of this song, arranged for voice and instruments. It is evidently an extract from some collection, as the paging is from sixteen to nineteen; and there is therefore no title page. At the head of page sixteen there are only the words, "Sung by Mr Vernon." No date is referred to. The words are given in the form in which they originally appeared before Nanny was converted by the publishers into a spurious Scotch lassie. They are as follows:—

"O Nanny, wilt thou fly from me,
Nor sigh to leave the charming town,
Can silent glens have charms for thee,
The lowly cot and russet gown?
No longer drest in silken sheen,
No longer deck'd with jewels rare,
Say, canst thou quit the busy scene
Where thou wert fairest of the fair?

"O Nanny, when thou art far away,
Wilt thou not cast a wish behind;
Say, canst thou face the flaky snow,
To shrink before the warping wind?
O, can that soft and gentle mien
Severest hardships learn to bear,
Nor sad regret each courtly scene
Where thou wert fairest of the fair?

"O Nanny, canst thou love so true,
Through perils keen with me to go,
Or when thy swain mishap shall rue
To share with him the pang of woe?
And when invading pains beset,
Wilt thou assume the nurse's care,
Nor wistful those gay scenes recall
Where thou wert fairest of the fair?

"And when at last thy love shall die,
Wilt thou receive his parting breath,
Wilt thou repress each struggling sigh,
And cheer with smiles the bed of death?
And wilt thou o'er his much lov'd clay
Strew flowers, and drop the tender tear,
Nor then regret those scenes so gay
Where thou wert fairest of the fair?"

It will be observed that in the first line the words are "from," not "with, me." I ought to add that the words of the first verse only are printed with the music. Those of the remaining verses are added at the bottom of the page in MS., apparently "of the period."

The Museum library also contains "A third collection of favourite songs, sung at Vauxhall by Mr Vernon and Mrs Sherborne, Mrs Hudson and Mrs Weichsell," composed by Thomas Carter. London: Printed for Wm. Napier"—no date. This collection contains ten pieces, with five of which Vernon's name is associated.

According to the *Gentleman's Magazine*, Joseph Vernon died in London, 19th March, 1782.

The researches of Sir Robert Stewart into the history of some of the musicians connected with Ireland in the 18th century show that Thomas Carter was son of Timothy Carter, a member of the choir of Christ Church Cathedral; was born in Dublin about 1735; and was appointed organist of St Werburgh's, in that city, in December, 1751, an appointment which he held till September, 1769. The statement, therefore, in the *Dictionary of Musicians* that Carter left Dublin early in life is, like too many other statements in the same compilation, wholly erroneous. On leaving Ireland, Carter spent some time on the Continent, then went to India, and finally returned to England on account of ill-health. Carter was an unsettled, improvident man, and little is known of his personal history. The *Gentleman's Magazine*, under date Oct. 12th, 1804, records his death thus: "Mr Carter, a celebrated composer of music, and author of many ballads, among which were 'Oh! Nanny, wilt thou gang with me?' 'Tally ho,' &c."

The place of his death is not stated, and the announcement itself seems to be premature, as Sir Robert Stewart has discovered from the books of the Irish Musical Fund that Carter was a member of that society, and attended its meetings in Dublin from 1803 to 1809.

G. A. C.

WAIFS.

Albert Visetti has returned to town.

Herr Wilhelmj will give concerts in Berlin next January.

Mdlle Heilbron succeeds Mdlle Cécile Ritter in *Paul et Virginie* at the Théâtre-Lyrique.

Herr Hans von Bülow will probably be the new conductor at the Theatre Royal, Hanover.

Miss Minnie Hauk has signed a brilliant engagement with her old master, Mr Maurice Strakosch.

A part of the Royal Cathedral Choir, Berlin, have undertaken a short concert-tour for sacred music.

Thomas's Orchestra is advertised for a series of five concerts at Music Hall, Boston, U.S., in November.

M. Wieniawski's resignation of his professorship at the Brussels Conservatory has been officially accepted.

Mdlle Bianca Donadio has appeared with success as Rosina in *Il Barbiere* at the Teatro Pagliano, Florence.

Señor Narciso Serra, one of the most popular Spanish dramatic authors of the day, has just died at Madrid.

It is not so much what you think as what you make your fellow citizen think he thinks. That is leadership.

The Paris Association of Dramatic Artists have voted an annual pension of 500 francs to Monjauze's widow.

The salaries of native singers at the theatres in Russia have been reduced ten per cent, on account of the war.

The concerts of the Paris *Union artistique* will be resumed on the 28th inst., under the direction of M. Ed. Colonne.

Herr Hans von Bülow is organising, at the Concert Hall, Kilburn, a series of Saturday evening concerts for the people.

Sig. Sivori intends making a professional tour ere long through Italy. One of the first places he will visit is Milan.

At his concert at Brighton, on Monday, Mr Kuhe played Chopin's funeral march, "as a tribute to the memory of Mdlle Titjens."

Mdlle Ritter will sustain the character of Catherine in the approaching revival of *L'Etoile du Nord* at the Paris Opéra-Comique.

M. Salvayre's new ballet, *Le Fandango*, is in rehearsal at the Grand Opera, Paris, and will be brought out about the end of the year.

Max Bruch has composed a new Concerto for Señor Sarasate, and the latter played it recently before a select company of friends at Baden.

The Behrens-Trebelli tour in Scandinavia has been hardly as successful as could be wished. Mad. Trebelli would seem to have won all the honours.

Seventy-two dramatic artists, of whom twenty were choristers from second class theatres, have been received at the Hôtel Dieu, Paris, in two years.

La Marjolaine was to be produced for the first time in New York, at the Broadway Theatre, on the 1st inst., with Mdlle Aimée as the heroine.

At the Brighton Royal Aquarium, on Saturday afternoon, Mr Vernon Rigby sang to a large audience. Miss A. Fairman and Mr Maybrick appear to-day.

The Leeds Musical Festival Committee was represented at the funeral of Mdlle Titjens on Monday by Councillor Fred. R. Spark, one of the honorary secretaries to the Festival.

We understand that "Rita" has just completed a new novel of peculiar interest to all devotees of music. It is to be issued by Messrs Sampson Low & Co. early in the next year.

A modern edition of Rameau's *Castor et Pollux* with the ciphered bass, which alone represented the accompaniment, fully realised by M. Ch. Lecocq, has appeared in Paris. M. Legoux is the publisher.

L'Africaine is being pushed forward energetically at the Grand Opera, Paris. The new scenery, by MM. Rubé, Chaperon, Chéret, and Lavastre, was tried a few days since. It is said to be magnificent.

Among the foreign orchestras which will perform in Paris during the International Exhibition, the *Liberté* mentions that of the Association des Artistes de Bruxelles, under the direction of M. Joseph Dupont.

Artistic visitors of note appear to abound in Brussels just now. A writer in the *Etat Belge* says that, a short time since, he met in one day there Mad. Adelina Patti, MM. Capoul, Merelli, Faure, and Nicolini.

Mdlle Pommerœul, who has been playing with such signal favour at Messrs Gatti's excellent Promenade Concerts, conducted by "Sustrissimo" Arditi, her engagement having terminated, has left for Paris.

Mr Sims Reeves' carriage was amongst those sent, as a mark of respect and esteem, to follow the remains of Mdlle Titjens to her last resting place. Miss Reeves represented her father on the melancholy occasion.

That Mad. Adelina Patti will give a series of performances at Milan is now beyond question. There is also a probability of her devoting the whole of her winter leisure to Italy. She thence goes to Vienna, and from Vienna to London.

Mdlle Annette Essipoff is at present in Venice. From Venice she will go to St Petersburgh, and there is every hope that we may have the privilege of hearing her once again, either this winter, or in the spring of 1878. She will be heartily welcome.

Don Juan is to be performed at the Théâtre-Lyrique thus cast:—Don Juan, M. Bouhy; Don Ottavio, M. Talazac; Masetto, M. Duvernoy; Donna Elvira, Mdlle Brunet-Lafleur; and Zerline, Mdlle Heilbron. It is not yet known who is to be the Leporello.

A box capable of containing ten persons is reserved by M. Halanier, at every performance at the Grand Opera, for members of the National Institution of Young Blind Persons. A similar favour is accorded the Institution by the Society of the Conservatory Concerts.

Signor Merelli arrived lately in Paris to arrange with Mad. Christine Nilsson and M. Faure about their performances at the Imperial Opera House, Vienna, during the season of 1878, and likewise about the concert tour on which M. Faure will start almost directly through Belgium and Holland.

It is reported that the King of the Netherlands is on the point of contracting a morganatic marriage with a fair vocalist belonging to one of the smaller theatres. The lady, born in Africa, is, according to report, very intelligent, well educated, and, though no beauty, exceedingly fascinating. The King has created her a Countess and given her a coat of arms with the motto: *Fiat voluntas mea*.

Herr Hans von Bülow said, or is reported to have said, as chronicled a long time ago in these columns: "If I stop practice for one day, I notice it in my playing; if I stop two days, my friends notice it; if I stop three days, the public notice it." It is different with the young man who practices down the street," says the *Norristown (U.S.) Herald*. "If he stops for a whole day, the whole neighbourhood notice it, and feel like paying him five hundred dollars never to begin again. If he does not stop for two days, the neighbours ask the police to notice it as a nuisance; and, if he does not stop for three days, they get down their shot-guns, and go gunning for him.

Sig. Lauro Rossi, of the Naples Conservatory, has written to some of the most eminent pianists of the day, begging them to aid, by each contributing a not too difficult piece of his own composition, to the formation of an Album, the receipts from which would be devoted to a monument to be erected in honour of Bellini. Among the artists to whom Sig. Rossi has thus appealed are Abert, Andreoli, Brahms, Bruch, Brüll, Bülow, Cesi, Fissot, Fumagalli, Stephen Heller, Henselt, Henri Herz, Hiller, Jaell, Kiel, Kirchner, Marie Krebs, Fr. Lachner, Liszt, Litoff, T. Mattei, Palumbo, Raff, Reinecke, Rendano, Antoine and Nicolas Rubinstein, Saint-Saëns, A. Scharwenka, Wilhelmine Szarvady, Tchaikowski, and R. Volkmann.

"MUSIC CRITIC" v. "MUSICAL CRITIC."—Some time ago we reprinted a short paragraph on the above subject, contributed by "M.A.B." to *Notes and Queries*. The following reply in favour of the views expressed by that writer appears from J. L. Beale in *Notes and Queries* of the 22nd Sept.: "'Music Critic' v. 'Musical Critic'" (5th S. viii. 89)—As the correct term should be a compound substantive, *music-critic* answers the conditions, and is supported by music-book, -lesson, -master, -pupil, -stool, -teacher, &c. On the other hand, a musical critic would be a critic musical, just as a musical box is a box musical when set going; but a *music-critic* is a critic of music, just as *music-writer* is a writer of music. Of course, if 'music' were an adjective, as 'magic' is, it would be optional to use 'music' or 'musical' adjectively. ["'Magic'" is not only an adjective, by common use, but more decidedly a substantive. *The Art of Magic*, for example.—D. P.]

The music licence for the Estey Organ Rooms was refused by the Middlesex magistrates to Messrs Hodge & Essex, on the ground that the arrangements for ingress and egress were not satisfactory. At the same time a licence was granted to Exeter Hall, where the arrangements for ingress and egress are so bad that they were sworn to by an officer of the Sacred Harmonic Society, before a Committee of the House of Commons last session, as being "dangerous to human life." Messrs Hodge & Essex cannot improve the Estey Organ Rooms without the expenditure of a large sum of money, while the directors could make Exeter Hall comparatively safe by the judicious investment of a few hundred pounds. Messrs Hodge & Essex will make the necessary alterations to their hall, while the Exeter Hall authorities, safe under the protecting wing of the Middlesex magistrates, may laugh at the fact that the hall is "dangerous to human life."

Out of M. Gondinet's humorous play, *Le Homard*, a piece familiar to those who visited the French plays at the Royalty and the Gaiety, Mr. Burnand has managed to construct a lively little farce for Messrs. Terry and Royce, which was successfully given at the Gaiety last week. *Le Homard* is a comedy, much of whose meaning would scarcely be tolerated by English playgoers, and its significance borders throughout upon the unpleasant. Mr. Burnand is, therefore, to be congratulated upon the good taste with which he has made the tunes, played by his *Musical Box*, thoroughly unobjectionable, although, as was, perhaps, inevitable, the artistic neatness of the original play has suffered somewhat in the process of purification. The *Musical Box* might, with advantage, be played with a little more quietness and finish; but its ridiculous incidents and funny dialogue rattle along after a fashion which provokes abundant amusement.—*Observer*.

An interesting matinée was given at the "School of Dramatic Art," Ripon House, Woburn Place, on Monday afternoon, October 1st, by Mr. Sleigh and the pupils of his institution. The play chosen for the occasion was *Milky White*, and Mr. Sleigh, as Daniel White (Milky White, the cowkeeper), played the title rôle, and was greeted with hearty applause. He was re-called at the termination of each act. It must be allowed, however, that the manager made a mistake in giving the part of Dick Dug to a lady (Miss Eva Curzon). The part is essentially a low comedy one, associated in our minds with many of the leading low comedians of the day, so that the efforts of a lady in the part, however creditable, could not be satisfactory. The other characters were filled by Miss Kate Ray, Miss Kate Ashford (both first appearances), Mr. A. Cathercock, and Master Sleigh. A special word of praise must be given to Miss K. Ashford, who played Mrs. Saddrip, and shared with Mr. Sleigh the applause of the audience.

F. J.

ONLY A GONDOLIER.*

(BARCAROLLE.)

I.

Tho' but a gondolier,
I'm gay:
My cheerful song you'll hear
All day.
As long as yonder sun doth beam,
His light
Reflected in my soul doth seem
As bright.
By palace homes, where pleasure
reigns,
At eve I count my well-earn'd gains;
With courteous word and ready smile,
I win both coin and hearts the while.
And when no more the silv'ry moon
Doth shine upon the still lagoon,
And toil is o'er, I howard fly,
Where none can be more blest than I.
For me the summer day
Is gay;
Beneath the moon's pale ray
My lay
Doth echo far and near
So clear:
At eventide you'll hear
The gondolier.

* Copyright.

II.

I'm but a gondolier,
But well
Strange secrets that I hear
Could tell.
In shadow oft I lie,
And note
Love-guided, swiftly gliding by,
A boat;
And at the envious lattice bars,
The lovers meet beneath the stars;
When lovely lips in murmurs breathe,
And hands in faithful troth-plight
wreathe;
As I recline with half-closed eye,
They know right well that I'm no spy;
If Tasso's verse should reach the ear,
They say, "Tis but the gondolier."
For me the summer day
Is gay;
Beneath the moon's pale ray
My lay
Doth echo far and near
So clear:
At eventide you'll hear
The gondolier.

MARIA XIMENA HAYES.

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